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article by Don Camm on painted screens in Devon makes delightful reading, but there, again, the author might have given warning that Norfolk and many other parts of England have others equally quaint. In short, any one intending to pass a few months in the west of England should pore long over the work and fill up a note-book from it. The lists of screens and lofts throughout England are the most important part. Their fulness is tantalizing and inspiring; their accuracy could only be attested by some one who had scoured the English counties more recently than, by their own account, the authors have. What makes enjoyment certain and insures the real and permanent value of the book lies in the collotype plates, fine where they present interiors more or less completely, and incomparable where they present detail of scroll and brass and rich leafage. For clearness and beauty alike they cannot be too much praised. It is a book to borrow and enjoy rather than to own.

If the new book by Mr. Sherrill of "*Stained Glass Tours in England*"* is not so full of meat as the one of a year ago† that is not his fault, but England's. There is not so much stained glass. Yet the pair are alike peculiarly satisfactory books for the general tourist, delightfully unpretentious, airy, yet trustworthy, not too technical, yet full of information and illumination. After referring the specialist to the best special treatises, Mr. Sherrill takes charge of the average man in his motor-car; plans the itineraries, sketches the maps and, best of all, infuses the enthusiasm. The latest volume is the more leisurely and, if anything, the more enticing. It woos the most rigid purist of continental standards to go a-searching through the friendly, historic English countryside.

A remarkable series of "*Little Books on Art*," under the general editorship of Cyril Davenport, offers the most satisfactory set of their kind. Each volume is small enough to carry in the pocket, yet serious enough to suit not merely the beginner, but the amateur who has made out a good deal for himself and

* "*Stained Glass Tours in England*." By Charles Hitchcock Sherrill. New York: John Lane Company, 1908.

† "*Stained Glass Tours in France*." By Charles Hitchcock Sherrill. New York: John Lane Company, 1909.

wants to classify and co-ordinate his appreciations. It is a pleasure to note that Mr. Edward Dillon's "*Arts of Japan*"* has come to a second edition, for with its range of illustration and stress on such minor arts as lacquer and metal-work it is an admirable companion.

Mr. John W. Bradley has compressed an immense amount into the three hundred pages or less of the volume on "*Illuminated Manuscripts*."† Its greatest virtue is the rare one of leaving room for future knowledge and experience—a virtue proper to many French handbooks, but almost unknown here. Nor does it lack matter of controversy or matter of special interest. If the American reader wishes he did not meet so many citations by number and title of MSS. in the British Museum or the Bibliothèque Nationale, that very system of precise reference is infinitely serviceable to the traveller. And vivid and teeming with life are the compact bits of history; for instance, the whole story and atmosphere of the Scriptorium at St. Alban's thrown out in little more than a page.

This stout book‡ tells admirably the things that every one thinks every one else knows, while too often none of us know them; things, therefore, that the beginner often has great trouble in finding out. In addition, it offers some sound advice for forming a taste. It has an uncommonly wide range not merely of understanding, but of sympathy. If the writer seems to care unduly for modern German work, that may be a radical idiosyncrasy; but if he seems to lay too little stress on Italian engravings, that may be because such do not come his way often. His selection, like his comprehension, is amazingly good. The book is lucid, liberal, encyclopædic and inspiring and very provocative of discussions and divagations; the illustrations are admirably chosen and exhaustively employed.

* "*The Arts of Japan.*" By Edward Dillon. Chicago: A. C. McClurg & Co., 1909.

† "*Illuminated Manuscripts.*" By John W. Bradley. Chicago: A. C. McClurg & Co., 1909.

‡ "*How to Appreciate Prints.*" By Frank Wertenkampff, Curator of the Print Department of the New York Public Library. New York: Moffat, Yard & Co.